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## MDLLE. FRIDA SCOTTA.

MDLLE. FRIDA SCOTTA, the violinist now attracting the attention and gaining the esteem of the musical public, was born in the year 1872, in Copenhagen, her father being an eminent lawyer of that city. Revealing at an early age a love of music, and a rare talent for playing the violin, the instrument of her predilection, Frida Scotta was placed by her parents to study the art under a musician, named M. Tofte, who, being himself a pupil of Dr. Joachim, was enabled to impart instruction in accordance with the method taught and practised by that great master. In due time she was taken to Paris in order that she might participate in the advantages afforded by the world-renowned Conservatoire of that city. There she enjoyed the privilege of studying under the distinguished professor, M. Massart, with the result that in 1890, she obtained the first prize. This prize, given annually to the most advanced student of that institution, is no empty honour, but a passport to the platform of the public concert-room. Since the time of leaving the Conservatoire, Mdlle. Frida Scotta has played in Saint-Saëns' violin concerto at the Crystal Palace; in Max Bruch's concerto at a London Symphony Concert; and in Mendelssohn's concerto at Glasgow. The young artist has appeared at Lamoureux's concerts in Paris; at the Philharmonic, under Richter, at Vienna; and also at important concerts held in Denmark, Norway, Sweden, Holland, and Germany. On each and every occasion she has achieved a great success. Mdlle. Frida Scotta has been decorated with the Order of Merit by the King of Denmark; and has been the recipient of a monogram in brilliants from the Emperor of Germany.

## CURRENT NOTES.

MUSICAL prodigies are at the present moment out of fashion, else little Bronislaw Huberman would be the lion of the season. Some of those who refuse to hold out encouragement to them are doubtless actuated by a feeling of sympathy with children driven by circumstances to exhibit their talents in public at the risk of health and life. They say, and not without a show of reason, that excitement at untimely hours and the toils of incessant preparation are absolutely ruinous to a tender frame and a sensitive organisation. The statement, however, is not altogether supported by facts. On the contrary, history tells of many famous musicians who after surprising the world by early manifestations of genius have lived on to a good old age without ever ceasing the practice of their art. Is it not possible that those who have to labour for years to acquire powers which come unsought to favoured children are led to object to prodigies by a less generous feeling than that of sympathy? Struggling poverty cannot brook the sight of unearned riches.

The child, Bronislaw Huberman, born in 1885, is indeed richly endowed. Nature has bestowed on him gifts

which entitle him to take rank amongst the select few in possession of genius. To introduce the little violinist to London amateurs an invitation concert was given under the direction of Mr. N. Vert in the lesser room of the Queen's Hall on the 1st of May, when by playing in Mendelssohn's violin concerto, the opening piece of the programme, the boy fairly astonished his audience. The secret of his success lay in the fact that the resources of a well-nigh faultless *technique* were made subservient to the expression of poetic sentiment. Not less remarkable was his rendering of a Prelude composed by Bach for violin alone, the principal and tributary subjects of which were clearly defined and faithfully sustained. Strange to say, Vieuxtemps' Ballade and Polonaise seemed less suited to the executant, but it should be remembered that the themes are intrinsically less valuable and interesting than those previously performed by the child-violinist.

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JOSEF HOFMANN, the prodigy of seven years ago, now returns to us as a youth of seventeen to take his rightful place in the company of fully developed artists. Since his retirement from the platform of the concert-room he has undergone a comprehensive course of study under eminent masters, amongst them being the celebrated pianist Rubinstein, who on sending his pupil forth to the world certifies that he is fully equipped for the career of an artist, and in every respect worthy the favour of the public. To justify the master's unqualified praise and to put to the proof his ability, he gave during the last week at James's Hall a series of three Pianoforte Recitals, in the course of which he performed a varied selection of works by approved composers.

The opening piece of the first Recital was Beethoven's Sonate (Op. 101), which he rendered in a fashion to secure the goodwill of the critical audience; and he deepened the favourable impression by a facile delivery of Schumann's Phantasie-Stücke (Op. 111); and by a powerful display of executive skill in Rubinstein's Variations (Op. 88). It was not, however, until he had given an interpretation of Chopin's works that expectations were fully realised. The notion is generally entertained that the sentiments embodied in the music of that composer cannot be adequately expressed by any saving those who have experienced the joys and sorrows attending the sway of the tender passion. In the playing of this youth there was, however, no lack of the winning grace of utterance, the fervency of address, or of the other evidences of intensity of feeling. At his second Recital, Josef Hofmann achieved success in Chopin's Sonate in B minor; and also in a Harpsichord Suite by Handel, in Lieder Ohne Worte, by Mendelssohn, and in a composition of his own; while at the third he played in characteristic style pieces by Couperin and Rameau.

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WHILE rejoicing at the activity displayed by the directors of the Royal Academy of Music, and at the success attending their ceaseless efforts, one regrets upon every



visit paid to the institution that the building is unable to fairly meet the requirements now made upon it. The hive is far too small for the swarm of busy workers occupying it. Yet it cannot be said that the most is not made of every inch of space. For instance, the orchestra of the concert-room is at times dexterously turned into a stage with scenery and electric foot-lights for representation of operas. It was so arranged on Wednesday, May 9th, and the three following evenings when the operatic class under the conduct of Mr. Betjemann, gave performances of Gounod's *Philemon et Baucis*, and Leoncavallo's *Pagliacci*.

The choice of works must be heartily commended. In the former, pupils had for study themes of lyric beauty, and in the latter, subjects of an intensely dramatic description. To ignore operas now in vogue, because they do not present the melodic charm which distinguished those of a former age, would not be consistent either with prudence or duty. Youthful minds are more readily moved by music that appeals to the feelings and the passions, than by that which appeals only to the sense of beauty. They are more keenly alive to themes which embody the spirit of the present moment, than to those which merely reflect the tastes cultivated in a past age. Moreover, they know instinctively that to succeed as vocalists they must adopt a mode of expression in conformity with the impulses of the present restless and impatient public.

Leoncavallo's *Pagliacci* is the most striking example of the new Italian School of Operatic Music, among the characteristics of which are directness of utterance, singleness of aim, and vigour of declamation. It seeks not to amuse the ear, but to assail the heart. To gain an entrance there all its forces are concentrated. In the Students' performance of *Pagliacci* these attributes were revealed. In a marked degree, by one of them, Mr. P. Brozel, whose representation of Canio riveted the attention, excited the feelings, and aroused the enthusiasm of the audience. From the moment of his entrance upon the scene to the final catastrophe, he held sway over the sympathies of the listener. Whilst uttering the words, "La commedia è finita," the instant response that came from the public was of a kind to give assurance that on that night he was starting upon a career of distinction. Certainly, for years past no vocal student has made such a successful appearance at the Academy as Mr. Brozel (pupil of Signor Randegger) did on the occasion under notice. That he was worthy of the applause bestowed on him, no one could fairly call in question, since he displayed both vocal and histrionic ability of a high order. Associated with him in the performance, in the original language, of *Pagliacci*, were Miss Kate M. Ashton (Nedda), Mr. A. Appleby (Silvio), Mr. R. Brophy (Peppé), and Mr. W. A. Henning (Tonio).

A PROGRAMME of exceptional interest was framed for the concert of the Bach Choir, held on the 8th ult., in the Queen's Hall. It contained valuable examples of the Polyphonic School of Music which flourished in the sixteenth century, in the list being the motet, "Assumpta est Maria in Cœlum," composed by Palestrina in 1585. It also embraced Palestrina's motets, "Adoramus te," and "Exultate Deo," together with the motet, "Tristis est anima," by Orlando de Lasso, the last of the Netherland great masters; as well as a motet, "Jesus dulcis," by the Spaniard Vittoria, a musician who after spending many years in Rome was in 1589 appointed master of the Royal Chapel, Madrid.

In the performance of those works the members of the Bach Choir revealed earnestness of purpose, if not the vocal ability needed to carry out their intentions. It was not so much from lack of executive skill as from lack of freshness and brightness of voice that they fell short of reaching the desired excellence. The rendering given to a piece, entitled, "David's lament on the Death of Absalom," composed in the seventeenth century by Schütz, was remarkable for the thrilling tones of the four trombones accompanying the vocal solo. Had the voice part been played by a fifth trombone the effect, musically, would have been perfect. True, Mr. David Bispham declaimed the words fairly well, but his voice was lost in the brilliancy of the attendant instruments. By the way, could not the conductor, Professor Stanford, include in the programme of some future concert an example of four-part chorales written in the sixteenth century for voices accompanied by trombones and organ? Later in the afternoon the trombone players—Messrs. G. Case, C. Hadfield, C. Gearn, and J. Matt—had, in Beethoven's "Equali," another opportunity of distinguishing themselves. Bach's Chaconne, for violin alone, was performed by Mr. Achille Rivardi who, making on this occasion his first appearance in this country, achieved a signal success. The concert concluded with the beautiful choral ode, "Blest Pair of Sirens," composed by Dr. Hubert Parry for the Bach Choir.

MADAME ROGER-MICLOS, at her pianoforte recital held on the 8th ult., at Princes' Hall, afforded a numerous and fashionable company great pleasure by her interpretation of a programme comprising works varied in character. Extremely attractive was her rendering of Grieg's pieces, "Au Printemps" and "Papillons."

At the meeting of the "Incorporated Society of Musicians," recently held under the presidency of Sir John Stainer, for the purpose of arranging a scheme for the "Registration of Teachers of Music," the following resolutions were passed:—

"That inasmuch as a register of qualified teachers of music would be an advantage to the public, and lead to the improvement of musical education in this country, it is resolved that the Legislature should be asked to grant powers to an authorised council to compile, maintain, and issue an official list of qualified teachers."

"That a Committee be formed to prepare a plan for the registration of qualified teachers of music, and when this plan is drafted, that copies shall be sent for consideration to the authorities of the principal musical institutions, examining bodies, and others interested in the question. After allowing due time for examination of the scheme, the Committee shall discuss any suggestion received, and formulate a measure to be submitted for approval at the conference of musicians to be called for that purpose."

"That the Committee consist of the Registration Committee already appointed by the Incorporated Society of Musicians, and of one representative from each of the following Institutions, viz.:—Royal Academy of Music; Royal College of Music; Royal College of Organists; Guildhall School of Music; Tonic Sol-fa College; Trinity College, London; the Universities of Oxford, Cambridge, London, Durham, Victoria; Trinity College, Dublin; Royal University of Ireland; University of Edinburgh; and Royal University of Wales; and, further, that power to add to its number be given to the Committee."

A MIDDLE-AGED lady named Williams was in the course of last month summoned to appear before the Chester magistrates to answer the charge laid against her for disturbing the service in Chester Cathedral "by singing out of tune with a most powerful, penetrating voice of not a particularly good quality." The defendant was bound over in £10, not to repeat the offence, and was ordered to pay the costs. Unhappily, the crime of singing out of tune and time is committed daily in our churches, the criminals being not only members of the congregation, but also members of the choir. Could not the Incorporated Society of Musicians do something to remove the scandal? Surely, it might widen its appeal to the Legislature by asking for power to prohibit every one from singing in public unless provided with a certificate of ability granted by the "authorised council."

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AMATEURS who have heard M. Sapellnikoff only in works in which executants are wont to revel in the exhibition of muscular strength, could scarcely credit him with the lightness of touch and grace of style needful for the true interpretation of refined and delicate themes. Those present at the Pianoforte Recital given by him in St. James's Hall on the afternoon of the 8th ult., had an opportunity of estimating his value as a performer of music devoted to the expression of exuberant fancy and tender feeling. In Mendelssohn's "Spinnerlied" he displayed an executive facility which enabled him to rattle off the strains with the ease and smoothness with which threads are thrown off from the spinner's wheel; while in Chopin's "Nocturne" and "Ballade" he gave eloquent utterance to the sentiments with which the themes are burthened. Schumann's "Frühlingsnacht" and Tschaikowsky's "Scherzo à la Russe" were presented with the characteristics pertaining to each piece. In the rendering of Reinecke's "Manfred," a duet for two pianofortes, M. Sapellnikoff was assisted by Madame Sophie Menter; the two performers were, however, unable to invest the work with any importance or charm.

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HERR TIVADAR NACHEZ, the well-known violinist, gave on Wednesday, May 9th, a concert—the first of a series of three—at St. James's Hall. His art was exemplified in the performance of a programme made up of works by the greater and by the lesser masters of composition. That his exertions were duly appreciated by his many admirers will be taken for granted. Mdlle. Schidrowitz and Mdlle. Zaguary were the vocalists.

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WHETHER Max Bruch's music to Schiller's "The Lay of the Bell" is destined to supersede in the concert-room that composed to it in the first decade of the present century by Romberg, is a question that remains undecided. True it is that choral societies and their subscribers have become a little weary of the older work, yet the newer setting of the poem, though undeniably on a higher level of art, is not altogether attractive. This was made evident at the performance given of it at St. James's Hall on the 8th ult., by the Laistner Choir—a society named after its conductor. On this occasion it was presented in its entirety for the first time in London, when, though rendered by an efficient body of vocalists and instrumentalists, it failed to arouse the enthusiasm of the audience. But, after all, should not the fault in part be attributed to the poem itself? Besides acting as conductor of the orchestra in the interpretation of the cantata and of other pieces in the scheme, Herr Max

Laistner played the solo in Schumann's Pianoforte Concerto, which had the advantage of being given under the conduct of Sir Joseph Barnby.

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THOUGH the Royal Academy of Music has passed three score years and ten of life, it is for all that but just entering upon its youth. Happily, it seems destined to number its years, not by scores, but by hundreds. It was a happy thought to commemorate the seventieth anniversary of its birth by a concert, with a programme made up entirely of works composed by students past or present. The instrumental pieces were, the overture, *Macbeth*, by Sir Arthur Sullivan; an Andante and Gavotte from Sir George Macfarren's Symphony, in E minor; the Caprice in E major, for pianoforte and orchestra, by Sir W. S. Bennett: a Highland Ballad, for violin and orchestra, together with a Nautical Overture, *Britannia*, composed expressly for the occasion by Dr. A. C. Mackenzie.

The last named proved a truly enlivening work. From the first bar to the last it was aglow with life and colour. So animating were the themes, that one felt tempted at the recognition of a snatch of "Rule Britannia" to break forth into singing, and so stimulating were the rhythms, that at the striking up of a phrase of the "Sailor's Hornpipe," the listener could scarce keep his feet still. The question arose in one's mind, why does not Dr. Mackenzie treat the public to a National Opera? He knows well how to touch the Briton's heart.

Amongst the vocal pieces were the soprano solo and chorus, "Who Shall be Fleetest," from Sir Joseph Barnby's oratorio, *Rebekah*; a trio, "Orpheus with his Lute," by Edward German; airs from "Scenes from the Tempest," by F. Corder; together with songs by Maud V. White, Sterndale Bennett, Arthur Sullivan, Goring Thomas, and Walter Macfarren. The ovation accorded the last named composer was a grateful acknowledgment of services rendered to the Royal Academy of Music and the public at large by that eminent musician and worthy gentleman.

The following, all past or present students, were the soloists:—Mrs. Mary Davies, Miss Florence Bethell, Madame Clara Samuell, Miss Hilda Wilson, Madame Virginie Chéron, Miss Mary Thomas, Mr. Arthur Oswald, and Mr. Philip Brozel; Miss Agnes Zimmermann, and Mr. Gerald Walenn. This interesting concert given at the Queen's Hall on the 17th of May, was conducted by Dr. A. C. Mackenzie. It is pleasant to record that the Principal became the gratified recipient of a testimonial, consisting of a silver-gilt loving cup, and an illuminated album from the students, the presentation being made at the rehearsal of the concert by the two youngest pupils of the Academy.

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UNDER the presidency of H.R.H. Prince Henry of Battenberg, the Royal Society of Musicians of Great Britain held on the evening of Thursday, May 17th, its 156th Anniversary Festival in the Whitehall Rooms. In proposing the toast of the evening, "Prosperity to the Society," his Royal Highness dwelt upon the beneficent services it had rendered to professors of the art. From lowly beginnings the Society had advanced to a position of eminence as a philanthropic institution. It had been aided in its course not only by benevolent patrons but also by practising musicians actuated by a spirit of comradeship. The benefits accruing from it were not for well-to-do members, but for the needy and disabled, for

the poor widow and helpless orphan. Happily, the Society was enabled from its resources to annually distribute among its applicants the sum of £4,000. Speeches, either in proposing or responding to the several toasts, were delivered by the Sub-Dean of the Chapels Royal, W. C. Stuart-Wortley, M.P., Dr. A. C. Mackenzie, Mr. A. Gilbert, R.A., Dr. Russell Reynolds, and Mr. W. H. Cummings, who also, in the capacity of Hon. Treasurer to the Society, read the year's report, and announced subscriptions amounting to £600.

The meeting, however, was not entirely given over to addresses. It afforded opportunities for the enjoyment of social intercourse. But conversation ceased at the approach to the platform of performing artists. No professor present deemed the introduction of music as needless as "carrying coals to Newcastle." On the contrary, everyone listened as though sounds from voice and instrument were a rarity. A capital selection had been made, and most able executants had volunteered to interpret it. Truly excellent was the singing of pieces by the "Queen Vocal Quartette," the members thereof being Miss Amy Sargent, Miss Isabel Wyatt, Miss Stanley Lucas, and Miss Lucie Johnstone. Songs were given by Miss Ella Russell; and instrumental solos played by Miss Adelina de Lara, Mr. Leo Stern, and Mr. Frederic Griffith, the accompanist being Mr. Fountain Meen.

WE regret to announce the death of Joseph Haydon Bourne Dando at the advanced age of 88. Mr. Dando, assisted by Messrs. Blagrove, Gattie, and Lucas, gave, from 1836 to 1842, concerts of chamber music in London; and to him has been attributed the honour of introducing the performance of the string quartet to the general public. In the "Fifties" he held a series of chamber concerts at Crosby Hall in the city. For many years he was a prominent member of the Philharmonic band, and played at the leading desk in Costa's orchestra. Moreover, he was for a quarter of a century an alto singer in the choir of the Temple Church. It can be truly said of him, that he was an accomplished musician, an upright man, and a faithful friend.

A LARGE audience assembled in St. James's Hall on Monday afternoon, May 21st, for the purpose of "assisting" at the opening concert of the "Wolff Musical Union"—an enterprise which has for its main object the supplying of London amateurs, during the summer months, with concerts of chamber music. The programme was made up entirely of new French works, and in the performance of each piece the composer of it took part. Thus, M. Widor had the aid of MM. Wolff, Waefelghem, and Delsart in the interpretation of his pianoforte Quartet; and the same executants, together with Mr. Barrett and Mr. Aitken, assisted the author in the rendering of his Quintet. In like manner, Mdlle. Chamonade had the help of MM. Wolff and Delsart in the presentation of her pianoforte Trio; whilst to her own accompaniment her songs were given by Madame Julia Wyman. Mr. Eugene Oudin was the singer of the vocal music by M. Widor, while M. Delsart was associated with the composer in duets for 'cello and pianoforte. These duets were perhaps the most enjoyable pieces of the concert, but each and every work gained the warm approval of the audience.

EVEN the name of Paderewski is not yet the household word it is supposed to be. On Whit Monday a party of Newcastle gentlemen visited Wooler, and as rain was

falling heavily they went into an inn, and all being musically inclined agreed to have an impromptu concert to pass away the time. Being desirous of having a piano—they asked the landlord if he could oblige them, one of the party remarking that every care would be taken of the instrument, and that they had a Paderewski amongst them. "Aa div'n't care if ye hav a pot o' whisky," replied Boniface, "but aa ken that if the missus hears ye playin' wor piano, she'll half kill ye." Such is Fame!

OCCASIONALLY—not often we admit—instances occur of a prophet being honoured in his own country. A case in point has just occurred in Newcastle, where, in a photographer's window, a fine portrait of Mr. John Murray, surrounded by about sixty of his music pupils, has attracted considerable attention. Mr. Murray, who is a native of Newcastle, has for a quarter of a century patiently devoted himself to the arduous task of training others in the city. Many hundreds have passed through his hands, and some are occupying prominent positions in the musical world. Mr. Murray was for a very long period organist of St. James's Congregational Church, but for the past four years has been organist and choir-master of Jesmond Parish Church, where he has greatly improved the singing of both choir and congregation.

THE sixth annual dinner in connection with the London College of Music was held on the 1st ult. at the Holborn Restaurant, the chair being taken by Sir Vincent Kennett Barrington. Over 100 guests sat down, including Lady Barrington, Mr. G. Augustus Holmes, Mr. A. J. Caldicott, Mus. Bac., Dr. W. H. Sangster, Dr. F. J. Karn, Mr. F. Atkins, Mus. Bac. Oxon., Miss L. Threadgold, L.R.A.M., Dr. A. J. Greenish, and Mr. T. Weeks Holmes. In proposing the toast of the evening, "The London College of Music," the chairman referred to the vast work done by the College in the cause of musical art, both in England and throughout the world. A capital selection of music was rendered during the evening by Madame Osborne Williams, Miss Nora Grayston, Mr. Valentine Jarvis, and Mr. Seymour Smith.

MR. FRANCIS KORBAY, the well-known composer and singer, has arrived in London, to take his place at the Royal Academy of Music, and to give private lessons, correspondence about which should be addressed to the care of Mr. C. Bechstein, of Wigmore Street.

#### MUSICAL LECTURES OF THE PAST MONTH.

"ENGLISH FOLK-SONG" was the subject of an interesting discourse, delivered on the 11th ult., at the Royal Institution, by the Rev. S. Baring-Gould. England, he said, in the time of the Tudors, was regarded as the home of music, but after the great rebellion evil days fell on English music and musicians, and it was Dr. Burney who gave the English people the bad name of having no music. But the contrary is the case. What are now wanted are persons to go round the country and collect the traditional airs of the peasantry. This, however, if it is to be done must be started quickly, for only the old people know the airs; the young devote their energies to the latest music hall jingle. Much traditional melody is still unknown, and only awaits the collector. A

noteworthy point about English folk-song is its thorough genuineness. A great part of German folk-song is in reality the work of cultivated composers, while much of French popular music is an echo of old operas. But English folk-song is the product of the people themselves. Examples of many of the songs referred to were pleasingly rendered by the Misses Richardson and Goodfellow, and Messrs. Pemberton, Trowbridge, and Marci.

Mr. C. F. Abdy Williams, at the meeting of the Balloon Society on the 15th ult., at 9, Conduit Street, W., in the course of a lecture on "Mediaeval Itinerant Minstrels and Modern Street Musicians," spoke of the ill-effects produced by organ-grinders upon musical taste. He pointed out that the mediaeval wandering minstrels filled a real want in days when books and other amusements were few, but with the advance of education the need for these musicians gradually ceased, and the profession of minstrelsy was finally abolished by an Act, passed in the latter part of Elizabeth's reign, which declared the players to be rogues and vagabonds. England was almost immediately afterwards invaded by a horde of idle and lazy foreigners, belonging, in the words of John Northbrooke, 1597, "to the most vicious ranks of society." These persons made their music a cover for impudent begging and extorting money from the charitable. They never pretended to be real musicians, and never supplied any real want, while they have proved to be a serious nuisance. Shakespeare, in *Othello*, refers to their abominable music. The favourite instrument of modern mendicants, the barrel organ, is not an instrument of music but a machine for producing noises in imitation of music. The noise thus produced is injurious to the morals of poor children and to their musical ear, and the money spent in teaching the art in elementary schools and in providing public bands is simply wasted whilst the present pandemonium is allowed to reign in the streets of London. The effect of organ-grinding is degrading in the extreme to the mendicants themselves, both morally and physically. The poor would not be deprived of music if organs were suppressed, while those who were infirm and dependent on the charity of the streets would be the gainers since nine-tenths of the alms given went into the pockets of sturdy foreigners, who would be perfectly able to work at some trade which would not cause a public nuisance. Mr. Williams contended that London was the only city in the world in which street organs had not been either suppressed entirely or rendered innocuous by stringent regulations. In his opinion the piano organ led the children of the poor to low pleasures, and he strongly advised householders to make common cause against the pests. He also advocated the abolition of the barrel-organ altogether and the issue of a limited number of licences for a better class of music.

#### OPERA AT COVENT GARDEN.

SIR AUGUSTUS HARRIS's summer opera season started briskly with the performance of no fewer than eight operas in the first week, two of which were entirely new to London. These were Giacomo Puccini's *Manon Lescaut*, and Verdi's *Falstaff*, works that have been the principal topics of conversation in musical circles on the Continent for the past twelve months. But except that they were born in the same month, the one at the Teatro Reggio in Turin, and the other at La Scala, Milan, and that both have been immensely successful, the two operas have very little in common.

First in order of production abroad as well as in this country (May 14th) came *Manon Lescaut*. Puccini's opera only follows the version of the story adopted by Massenet through the first and a portion of the second acts. The third, which though short, is dramatically and musically the strongest, deals with the deportation of the *filles de joie* to America under military guard, and the fourth shows the death of the heroine in the arms of her lover in a sun-burnt desert near New Orleans, instead of in the Havre district, as in the French composer's work. The music is of the young Italian school, but in style is different to that of Mascagni and Leoncavallo, inasmuch as Puccini carefully leads up to the chief incidents instead of suddenly attacking them. It must be remembered, however, that his work is in four acts, whereas *Cavalleria Rusticana* and *Pagliacci* are only of limited proportions. Puccini has the gift of melody, and in the lighter stages of the libretto displays a vivacity that is not so apparent in the compositions of his two rivals. The love duets for Manon and her lover are graceful and tender, with a vein of highly coloured passion running through them. In this respect indeed the opera more resembles the method of Gounod, but at the same time there are numbers, and particularly the intermezzo separating the second and third acts, in which the lesson taught by the success of Mascagni has not been lost upon the composer of *Manon Lescaut*. In the third act there are evidences of dramatic power, novelty of treatment, and a keen sense of stage situation that lead us to expect some remarkable work from the composer in the future. For the representation in London several of the La Scala artistes were secured. They did not all reach the Covent Garden standard, but Signorina Olga Olghina acted well as the heroine, and Signor Beduschini as Des Grieux proved himself an agreeable tenor, not inclined to spare himself either as vocalist or actor. Signor Armando Seppilli conducted a generally efficient performance. It must be said that *Manon Lescaut* did not create a considerable amount of enthusiasm, but it was favourably received. An opera about which continental musicians are reported to have raved cannot but be severely handicapped when it reaches England.

Any fears that *Falstaff* would not realise expectations were unfounded. Given on the 19th ult., with a cast selected by Signor Ricordi, it was received with more approval than has accompanied the introduction of any new work to this stage for many years. The favour of the audience was not signalled by encores, because the score is such a harmonious whole that it is impossible to interfere with the plan of the composer without materially damaging his work. A greater compliment than demands for repetition was the absorbed attention manifested in every instance from the beginning of the scene until its close. Then came the proper moment for applause, and it was bestowed without hesitation. Boito's book is singularly well put together. It is thoroughly Shakespearian in tone and is rich in comic incidents, which Verdi has embellished with music at once scientific, sparkling, and well-fitted to the characters. Nothing in the work is more remarkable than the felicitous manner in which Verdi suggests the attributes of Falstaff, Pistol, Mrs. Quickly, and the two merry wives. Instead of exhausting himself in the earlier acts, Verdi has contrived that the musical as well as the dramatic interest shall be steadily cumulative, so that the final act instead of disappointing ends the work with augmented triumph. There has been abundant animation in the preceding acts, in fact with the exception of the brief love

phrases for Fenton and Anne Page and the jealousy solo of Ford, vivacity is in the ascendant, but in the concluding section Verdi, for a while, indulges in the sylvan and fanciful with delicious effect. The time has come for the entry of fairies, though they are only make-believes, and Verdi seizes this opportunity to slightly vary the tone of his composition. The rich stores of music illustrative of the elfin world contain nothing more charming than the passages appearing in the octogenarian's latest work. The fugue, too, with which the fat knight starts the finale is a happy idea, perfectly carried out. With the exception of Signor Pessina, who showed intimate acquaintance with the recognised peculiarities of Falstaff, and Signorina Giulia Ravogli, who was irreproachable as Mrs. Quickly, a part she had not before played, the characters were virtually in the hands of the performers who appeared in *Manon Lescaut*. The beautiful orchestration was admirably rendered by the band, including many English players of the highest repute, under the *bâton* of Signor Mancinelli.

Other noteworthy events at Covent Garden have been the re-appearance of Madame Calvè in *Carmen*, a work to which she has given new life; and the return to this stage of Mlle. Simonet as Baucis, in Gounod's pastoral.

#### LONDON AND COUNTRY CHURCH CHOIRS.

\* \* \* We shall be glad to receive communications from organists and choirmasters respecting the proceedings of their choirs. Such communications should be posted to the Editor of THE LUTE before the 20th of each month to obtain mention in the following number.

AT Gravesend the annual choir festival in connection with Princes' Street Congregational Church took place on May 9th, when J. E. Newell's cantata, *The Christian Pilgrim*, was performed. The band and chorus consisted of 70 members, and were conducted by Mr. W. Phillips, the organist being Mr. T. L. Winnett, and the leader of the orchestra Mr. Howell. The soloists were Miss Smith (soprano), Miss A. Hendry (contralto), Mr. J. Maplesden (tenor), and Mr. Arthur F. Walker (bass). Among the most successful numbers of the cantata were "As when the Weary Traveller," feelingly sung by Miss Hendry, and the unaccompanied quartet, "Love not the World," by the four principals above-named—the blending of the voices being perfect. Mr. Walker did exceedingly well in "Oft as I look," and Miss Smith achieved a notable success in the solo and chorus "I'm but a Stranger here." The final chorus, "The Gates, the Gates are opened," was capitally rendered by the choir. The cantata was most favourably received.

THE Kentish Town Oratorio Society, on the 8th ult., gave Part II. of Mendelssohn's *St. Paul* in St. Barnabas Parish Church. The Rev. A. E. Whish conducted. The church was well filled, and the choruses rendered with firmness and precision. Mr. Hamilton Haysman was entrusted with the tenor solo music, and Mr. Shakespeare Stewart with the bass. Both are deserving the highest praise. Considering Master Stanley Smith had undertaken the duties of a soloist at short notice, his performance was very creditable. Mr. George T. Pinches (organist of the Church) presided at the organ, and accompanied with much taste and feeling.

AT Westminster Abbey, on Ascension Day, a selection from Gounod's *Redemption* and Dr. Bridge's setting of the

Lord's Prayer were given, Mr. John Thomas supplying the harp accompaniment.

At the Dedication Festival at St. Philip's, Battersea, on May 6th, the music in the evening included a selection from Mendelssohn's *Hymn of Praise*, Smart's *Magnificat* and *Nunc Dimittis* in B flat, and "The Trumpet shall sound," and "Lift up your heads" (*Messiah*). Two violin solos, *Allegro Brillante* (Willem Ten Have), and T. Hame's *Andante*, were played as voluntaries.

MR. WILLIAM LEE gave a recital at St. John the Evangelist, Bournemouth, on the 6th ult., and played among other works Mendelssohn's overture to *Ruy Blas*, Wély's *Andante* in D flat, and a fantasia by Omer Guiraud.

#### DOINGS IN THE SUBURBS, PROVINCES, &c.

\* \* \* To obviate any interesting event in the Suburbs or Provinces escaping attention, we shall be glad to receive communications from local correspondents. These, however, must reach us before the 20th day of the month.

IN Newcastle the only musical event of moment to report has been the appearance of M. Paderewski, who had not been heard here for two years. His recital on May 4th was given in the largest hall in the North—namely, Olympia—supposed to be capable of accommodating 5,000 persons. The spacious building was packed to the doors. The great pianist gave in his best style Beethoven's Sonata No. 3, Scarlatti's *Pastorale* and *Capriccio*, Liszt's arrangements of Schubert's "Serenade" and "Soirée de Vienne," Chopin's Sonata in B flat minor, an "Impromptu," a "Nocturne," "Etude," Berceuse and Valse, &c. Several of the pieces were encored. Previous to the concert a pretty story was current relative to an enthusiastic admirer writing to the local agent for two one shilling tickets, saying that he and his friend could not afford a dearer seat, but were determined to hear M. Paderewski, although they would have to walk 15 miles to reach home after the recital. The matter was reported to the celebrated pianist, who gave instructions that two good seats should be reserved for the musical pitmen.

A local professor can boast of a somewhat similar experience. He had as pupil for the piano a pit laddie, about 12 or 14 years old, who, every day except Saturday, had to go down the pit at four in the morning, go to school at two in the afternoon, study in the evening, and, somehow, get his instrumental practice done. One Saturday, the boy did not come for his lesson at the usual time, ten in the morning; the weather was so bad that pupils in the next street did not turn out. The teacher thought the rain had frightened the pit boy, but the latter was made of different stuff. About three in the afternoon he appeared drenched to the skin. To get train to Newcastle, he had to walk to the nearest station, three miles. Arriving there tolerably moist, he found, to his vexation, that the trains had been altered and the one he meant to catch had just gone. It did not take long for the boy to make up his mind what he should do. Buttoning his music inside his vest to keep it dry, he set off in wind and rain and walked another twelve miles to Newcastle rather than miss the lesson that was his weekly treat. The music teacher was justifiably proud of that pupil.

THE Kendal Amateur Orchestral Society gave a concert on May 1st in St. George's Hall, before a most appreciative audience. The vocalists were Mrs. Gandy (of Heaves), well known for her musical accomplishments; and Mr. Smallwood Metcalfe (of London), a bass of established reputation in fashionable artistic circles. The orchestra was efficiently led by Mr. Collinson (of Liverpool). Two violoncello solos were played in admirable style by Mr. Walter Hatton, who, with Mr. Collinson, gave with spirit a duet by Vieuxtemps, which was greatly applauded. The orchestra, consisting of 50 performers, played the overture to *The Bohemian Girl*, the Farewell Symphony of Haydn, two pieces from Schubert's *Rosamunde* music, and other compositions, in an able manner. Mrs. Gandy sang with much expression "Because" (Cowen), "Kathleen Mavourneen," and other songs, which were encored. A very cordial reception awaited Mr. Smallwood Metcalfe in his native town. He first sang an impressive scena, entitled "Jacob's Lament," composed specially for him by Mr. Henry J. Wood (of London), and now for the first time in public given with band accompaniment. Mr. Metcalfe's fine voice was heard to advantage in this effective composition. Later, he gave a finished rendering of "Non piu Andrai," and "The Yeoman's Wedding," both of which were encored. Mr. Vincent S. Smith conducted with great success throughout the evening. The concert was one of the most enjoyable ever given in Kendal.

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AT Glasgow, on May 7th, a concert, for a charitable purpose, was given in the City Hall. The programme consisted of Haydn's Mass No. 1 in B. flat and secular pieces. The chorus, numbering some 200 voices fairly well balanced, was formed of the combined choirs of the principal Roman Catholic churches in the city, under the baton of Mr. J. F. Daniel, conductor of St. Andrew's Pro-Cathedral. From the first bar of the "Kyrie" to the last of the "Dona Nobis," the mass was rendered with admirable crispness and breadth of effect. The soloists were Miss M. A. Daniel, Miss Kate Buchanan, Mr. Gallouher and Mr. John McLaren. The accompanists were Mr. R. Buchanan, jun., and Mr. A. Buchanan at the organ and piano respectively. Why should such a chorus not constitute a regular society and allow music lovers of Glasgow an opportunity of hearing some of that wealth of music (from Palestrina downwards) rarely heard outside a Roman Catholic church, and then often very imperfectly? The field is unoccupied, and therefore such a scheme would not interfere with any other society.

The Kelvingrove Church Choir has repeated by request Dr. Stainer's *The Crucifixion*, Mr. Owston combining the duties of organist and conductor. The cantata was preceded by the Mendelssohn Sonata in B. flat for organ, and the choir gave the opening number of Mendelssohn's 95th Psalm, and "Praise his Awful Name" by Spohr. Mr. Bishop (tenor) and Mr. Andrew Marshall (bass) were the soloists in the cantata.

The Uddingston Musical Society, under Mr. J. K. Findlay, gave a very enjoyable rendering of Bennett's *May Queen*. Miss A. M. Thomas, Miss Dykes, Mr. J. T. Murray, and Mr. Young were the soloists; Mr. Thomas Berry, Mus. Bac., being the accompanist.

On May 17th, Madame Sophie Menter and M. Sapellnikoff gave a pianoforte recital, in the Queen's Rooms, under the direction of Messrs. Paterson. It is seldom the musical amateurs of Glasgow have such a treat as the

combination of such celebrated artists in the same line on the same platform. The execution of the Liszt Concerto for two pianos was something to be remembered, while the purity of tone, power, and resonance of the Steinway grand pianofortes used added not a little to the effect of the performance.

\* \* \*

IN Edinburgh the Carl Rosa Opera Company have drawn large crowds to the Lyceum Theatre, and have performed several of the most important works in their répertoire, including *Lohengrin* and the recently revived *Rienzi*. Mr. E. C. Hedmond was the Knight of the Swan, and Mr. Barton McGuckin appeared as the last of the Tribunes. In the first-named opera Madame Frances Saville was excellent as Elsa, and Miss Meisslinger distinguished herself as Ortruda. The English version of Berlioz's *Faust* was also produced during the stay of the company, with Mlle. Zelie de Lussan, Mr. Barton McGuckin, and Mr. Alec Marsh in the three important parts.

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GADE's *Erl King's Daughter* was performed by the Lowestoft Choral Society on the 8th ult., when the solos were very creditably rendered by the Misses Laura Hocking and Evelyn Ray, and Messrs. Sadler Brown and J. B. Smith. Mr. R. J. Pitcher conducted, and Mr. P. H. Chignell was at the organ.

\* \* \*

THE Rugby Philharmonic Society selected *The Golden Legend* for their performance on the 10th ult. Miss Jessie Scott, Mrs. Lee, Mr. Harper Kearton and Mr. John Sandbrook did justice to the solos. The chorus was both large and efficient, and the orchestra proved themselves equal to the requirements of Sir Arthur Sullivan's score. Mr. Basil Johnson conducted.

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A NEW ballad for men's voices by Dr. John H. Mee, entitled "Delphi," was performed by the Orpheus Society of Reading in the Town Hall on the 8th ult. It is a setting of a poem by E. A. Freeman, and consists of five numbers, of which the second is a tenor solo, sung on this occasion by Mr. J. C. Allen. The composition, which has many striking points, closes with an imposing triumphal march.

#### OPERA ACROSS THE SEAS.

An interesting event in Paris has been the thousandth performance of Ambroise Thomas' *Mignon*. The representation took place at the Opera Comique on Sunday, the 13th ult., at a free matinée, with Mlle. Wyns in the title rôle. The venerable composer was in a stage box, and between the second and third acts M. Taskin, on behalf of the company, read a short address and presented him with a basket of flowers. On the following Tuesday there was an invitation gala, in the course of which the President of the Republic presented the insignia of Knight Grand Cross of the Legion of Honour to M. Thomas, it being the first instance of this dignity being conferred on a composer in France. The programme was of a mixed order, consisting of various selections from M. Thomas' works, ranging from *Raymond*, produced in 1851, to *Hamlet* and *Mignon*. Madame Calvé was unable to take part in the scene from *Mignon* as she had been compelled to leave for London to fulfil her engagement at Covent

Garden. Among the audience was Madame Christine Nilsson, perhaps the most poetic representative of the heroine in this setting of Goethe's *Wilhelm Meister* that has yet been seen on the stage.

At the Opera Comique has also been introduced a one-act opera by Massenet, who accepted from M. Georges Boyer a book carrying the history of the infatuated Des Grieux beyond the point at which it was dropped by the Abbé Prévost in his *Manon Lescaut*. In this novelty, called *Le Portrait de Manon*, we see Des Grieux in old age cherishing a miniature of the sweetheart of his youth. His nephew, the young Vicomte de Montcerf, has fallen in love with a girl in humble life, to whom the now eminently respectable Chevalier objects. At the suggestion of her adopted father, the pretty Aurore dresses to resemble Manon as she appears in the portrait on which the Chevalier is constantly gazing. The old man's sympathies are aroused by the strong likeness, and he consents to the match. It afterwards transpires that Aurore is the disreputable brother Lescaut's daughter, and therefore niece to the original Manon. The piece is very slight, and Massenet's score includes some reminiscences of the serious opera familiar in England.

The production of *Die Zauberflöte* a hundred years ago was celebrated in the Berlin Opera House on the 12th ult., under advantageous conditions. The Queen of Night was represented by Frau Herzog, who was quite equal to the high notes with which the arias allotted to this character are studded, and the music of Pamina was charmingly sung by Fraulein Leissinger. Herr Modlinger was the Sarastro, Herr Sommer the Tamino, and Herr Krolop the Papageno. Herr Weingartner conducted, and a special feature was made of the magnificent chorus of priests. Monostatos, the comic dusky attendant, was played in humorous fashion by Herr Lieban.

Lyrical comedy has sustained a severe loss by the sudden death of Herr Leopold Landau, the German vocalist, well-known at Covent Garden as the representative of Mimi in *Siegfried*, and of David in *Die Meistersinger*. About a fortnight ago he was engaged in a rehearsal of *Rienzi* in the Stadt Theatre at Hamburg, when he dropped dead on the stage from heart disease. Herr Landau was born in 1841, and had been for 17 years a tenor in Herr Polini's troupe at Hamburg.

The receipts of the American opera season amounted to a million dollars. Fifteen weeks were spent in New York, five in Chicago, two in Boston, and one in St. Louis. Numerous engagements have already been made for next season, including the brothers de Reszke, Signor Tamagno, M. Maurel, M. Lassalle, and M. Plançon.

#### IN REMEMBRANCE.

MUSICAL art sustained a very severe loss on June 5th, 1826, by the death of Carl Maria Friedrich Ernst Weber, the virtual founder of what for convenience sake is termed the romantic school of composition. The circumstances of his death were the more sad from the fact that the rapid progress of his illness after the production at Covent Garden, in April, of *Oberon*, for which he had come to this country, rendered it impossible for him to undertake the journey home. *Der Freischütz* was to have been performed for his benefit on June 6th, but on the morning of the 5th, whilst staying at the house of Sir George Smart, 108, Great Portland Street, he

servant who came to arouse Weber found him dead. He was buried at the Catholic Chapel of St. Mary's, Moorfields, but eighteen years afterwards the body was removed to Dresden, where an oration was delivered over the grave by Richard Wagner.

Another composer whose death was attended by circumstances awakening general sympathy, was Georges Bizet, the writer of *Carmen*, the most popular opera produced during the past quarter of a century. Until he composed the work destined to bring him such fame, Bizet's life had been more marked by shadow than sunshine. His *Les Pecheurs de Perles* and music to *L'Arlésienne* had been regarded with favour without bringing their author very much fame. *Carmen* was first produced on March 3rd, 1875, and exactly three months afterwards, just when there was evidence that the opera had taken a firm hold of the musical public, Bizet died. Whether any subsequent works he might have written would have proved equal to *Carmen* it is impossible to say, but certainly the marked advance on his preceding works displayed in this opera create the idea that a career of singular promise was brought to an early close.

Sir Julius Benedict, so long resident and such an active worker in the metropolis, died on the same day of the month as Weber, of whom he was a favourite pupil. Indeed, it was Benedict who, at the performance of *Oberon* at Her Majesty's Theatre under Mr. Mapleton in 1860, when the gifted Titiens played Reiza and Mongini Sir Huon, prepared the recitatives to fit it for the Italian stage. Of his more important works, *The Legend of St. Cecilia*, produced at the Norwich Festival of 1866, and his oratorio *St. Peter*, written for Birmingham in 1870, are still occasionally heard; but more popular is his opera, *The Lily of Killarney*, arranged from the drama *The Colleen Bawn*, and produced by the Pyne-Harrison troupe at Covent Garden in 1862. Several of his songs, too, are still frequently heard with pleasure on the concert platform.

One of the most prolific composers of the present century was Joseph Joachim Raff, who died at Frankfort June 25th, 1882. The classification of his works, several of them of extensive proportions, show them to number considerably over 200, and comprise nearly every species of composition. He is best known here by his pianoforte pieces, the majority of which are elegant and give excellent scope for the executant. His symphonies, "Im Walde," dating from 1869, and his powerful but grim "Lenore," 1872, were long ago placed in the *répertoire* of the Crystal Palace orchestra, and are reproduced from time to time by the indefatigable Mr. August Manns.

Other musicians who died in June were Kalkbrenner, the pianist and composer, 1849; William Horsley, the composer and organist, 1858; delightful old Orlando Gibbons, 1625: Orlando di Lasso, 1594—some say 1595; and Henri Vieuxtemps, the justly celebrated violinist and composer, 1881.

CITTERNE.

#### TO CORRESPONDENTS.

*Letters connected with the literary department of this Journal must be addressed to the EDITOR.*

*Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.*

*The EDITOR cannot undertake to return articles of which he is unable to make use.*

*All business letters should be addressed to the PUBLISHERS.*

*Advertisements should reach the Office of Messrs. C. POOL & CO., 25, Bowery Street, E.C., not later than the 20th in order to insure insertion in the issue of the month current.*



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# "FAR DOWN THE AGES."

## Anthem

(IN THE FORM OF A MARCH\*)

Music by

COLDHAM HALL.

LONDON:  
PATEY & WILLIS, 44, GT MARLBOROUGH ST, W.

The musical score consists of five staves of music. The top staff is for the Organ, marked "Ped. 16 & 8ft." and "Great Org.". The second and third staves are for the Basses & Tenors, with the third staff starting with the word "Far". The fourth and fifth staves are for the Soprano and Alto voices. The lyrics "down the a - ges now, Her jour - ney well nigh done, The" are written below the fourth staff. The music is in common time, with various dynamics and articulations indicated throughout the score.

\* Written for a Church Parade of - Rifles.

P&W. 1933. Copyright for United States, property of A.P. Schmidt Boston.

pil - grim Church pur - sues her way, - In haste to reach her  
 crown.  
*(Reed)*  
**Trebles & Altos.**  
 No wi - der is the gate, No broad - er is the  
 way, No smoother is the ancient path That leads to light and  
 L.H.

All the Voices.

*ff*

day. No fee - bler is the foe; No slack - er grows the

*ff* s s

fight, No less the need of ar-mour tried, Of shield and hel-met

bright.

## TREBLE.

*ALTO.* Thus on - ward still we press, Through

*TENOR.* Thus on - - ward still,

*BASS.* Thus on - - ward still, Through

*Ped.*

The musical score consists of two staves of music in G major, common time. The top staff features a soprano vocal line with a treble clef, and the bottom staff features a piano or organ accompaniment with a bass clef. The lyrics are integrated into the vocal line, describing trials and faithfulness.

Music and lyrics:

e - vil and through good, Through pain and po - ver - ty and want, Thro'  
on - - ward still, Through pain and po - ver - ty and want, Thro'  
e - vil and through good, Through pain and po - ver - ty and want, Thro'  
e - - vil and good, Through pain and po - ver - ty and want, Thro'

pe - ril and through blood. Still faith - ful to our  
pe - ril and through blood. Still faith - ful to our  
pe - ril and through blood. Still faith - ful to our  
pe - ril and through blood. Still faith - ful to our

God, and to our Cap-tain true, We fol-low where He  
 God, and to our Cap-tain true, We fol-low where He  
 God, and to our Cap-tain true, We fol-low where He  
 God, and to our Cap-tain true, We fol-low where He

leads the way, The king-dom still in view. Thus  
 leads the way, The king-dom still in view. Thus  
 leads the way, The king-dom still in view. Thus  
 leads the way, The king-dom still in view. Thus

on - ward still we press, Through e - vil and through

on - ward still we press, Through e - vil and through

on - ward still we press, Through e - vil and through

on - ward still we press, Through e - vil and through

*Full Organ*

σ σ

good, Still faith ful,

good, Still faith ful,

good, Still faith ful,

good, Still faith ful,

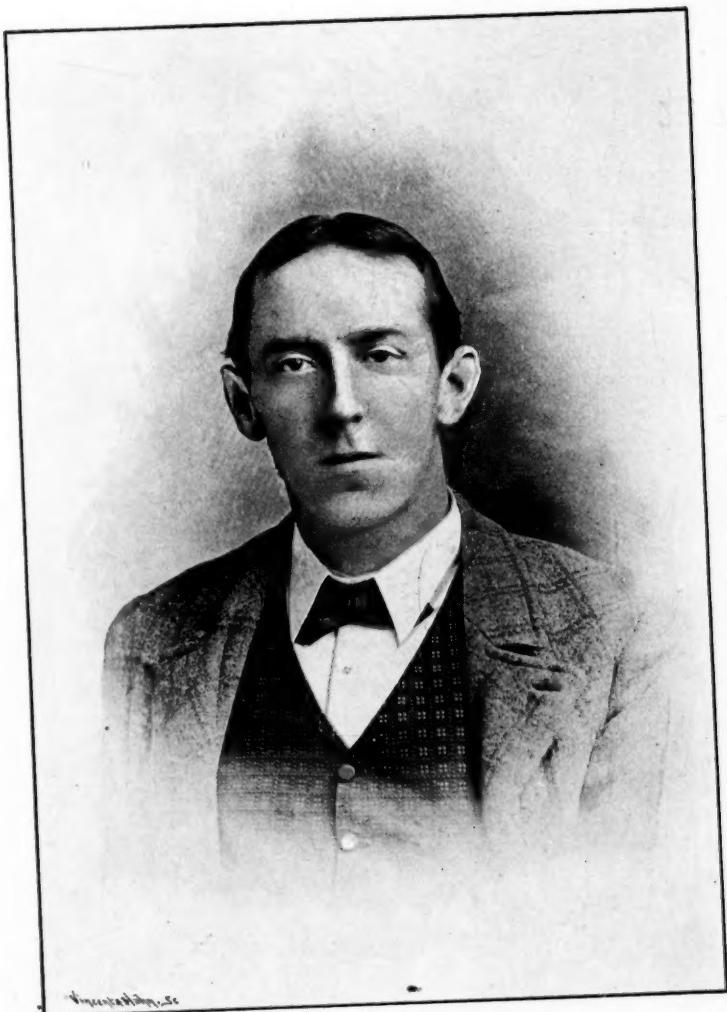
*Full Organ*

A handwritten musical score for four voices and piano. The music is in common time, key signature of one sharp (F#), and consists of two systems. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The lyrics are:

faith ful, Faith ful to our  
  
God and to our Cap - tain true.  
God and to our Cap - tain true.  
God and to our Cap - tain true.  
God and to our Cap - tain true.

A handwritten musical score for voice and piano. The vocal part consists of four staves of music in common time, treble clef, and G major (indicated by a sharp sign). The lyrics "Faith ful, Faith ful." are written below each staff. The piano part is in common time, bass clef, and G major. It features harmonic progressions and includes dynamic markings such as  $p$  (piano) and  $f$  (forte). The score is divided into two sections by a brace, with the piano section ending in a forte dynamic.





HUGH BLAIR.